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chology of such a mind as Powell's is unusually well drawn. To the jaded novel-reader this "chronicle" will prove delightfully refreshing.

W. S. R.

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THE DAFFODIL FIELDS. By John Masfield. New York: The Macmillan Company.

To take the theme of *Enoch Arden* and write a masterpiece, to out-Tennyson Tennyson and withal lose none of one's originality and peculiar virility, is the feat accomplished by John Masfield in his latest published volume, *The Daffodil Fields*. In spite of the wonderful description of the sea in the *Story of a Round-House*, there was much crudity in both form and substance. And while it drew forth unstinted praise in some quarters, there was an equally important section of the reading public who said conservatively that England would never be content with such plain speech which was neither poetry nor elegant prose. Many of these mannerisms have been refined away in the present volume, however, though all the strength and out-door ruggedness has been retained. A spade is still called a spade, but no longer a "manure shovel". The author is still a realist, but no longer of the Zola company.

Mr. Masfield also shows in this latest poem that he is as much at home on land as on sea. His descriptions of the English country with its daffodil fields and the South American pampas are real poetry of the highest calibre. When a few rough places have been smoothed out in future editions—jolts caused by the difficult metre employed, the alternate rhymed quatrain—the poem may well stand beside the best yet produced in the English tongue.

W. S. R.

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THE VICTORY. By Annah Robinson Watson. Memphis, Tennessee: Foster Printing and Publishing Company.

*The Victory*—sumptuously printed, bound, illustrated—is a collection of fourteen lyric poems, varying in length from four to one hundred and seventy-one lines and almost equally varied in rhythm and metre. Its theme covers the work of God "from